

san francisco museum of art

art in cinema Series One

A series of avant-garde films in modern art forms—surrealist, non-objective, abstract, fantastic—are to be shown at the San Francisco Museum of Art in a ten week showing. The schedule is September 27 through November 29, 1946, Friday evenings at 8:00 P.M. This series is being jointly sponsored by the Museum, the California School of Fine Arts, and Circle Magazine.

It is the first attempt of its kind in San Francisco. The series will include many films that have had a very limited public showing in America. Each film has been chosen for its artistic merit, with emphasis on films made in the modern art tradition. The Museum believes that the film as an art form has not been fully explored in America. As a part of the Museum's over-all policy of bringing to San Francisco the best representative works of contemporary artists in all art mediums, this series has been arranged.

The program as it was originally conceived had no principle of organization. The field of the so-called art film was an unknown quantity; none of the normal distribution channels for commercial films were of any help in arranging the series. The New York Museum of Modern Art Film Library was the best source for the films, and we have leaned heavily upon them for help. Without the patient understanding of Mr. Arthur Rosenheimer, Assistant Curator of the Film Library, this series would not have been possible. The method of organizing the series has been a highly personal one, involving interviews with some of the artists who made the films, discussions with the few people who had knowledge of the field, and extensive research in widely scattered magazine articles, books, and catalogues. The program as it now stands, attempts to cover the field in a comprehensive way. Jay Leyda, an authority on this subject, assisted immeasurably in the arrangement of the program.

The catalogue will include articles by Luis Bunuel, Henry Miller, Oskar Fischinger, John and James Whitney, Maya Deren, and Man Ray. A short bibliography will be included.

We hope that this series will accomplish several purposes: that it will show the relation between the film and the other art media—sculpture, painting, poetry; that it will stimulate interest in the film as a creative art medium in itself, requiring more of an effort of participation on the part of the audience than the Hollywood fantasies, before which an audience sits passively and uncreatively; and that it will give assistance to those contemporary artists who labor in obscurity in America with no distribution channels for their work.

The series is organized on a non-commercial, non-profit basis, and single tickets will not be sold. Admission is by series subscription. Inquiries should be directed to Mrs. Noble Hamilton of the Museum. Series tickets are \$6.00 (including tax) for the public, and \$5.00 for Museum Members, for the entire series of ten nights; and \$3.00 (including tax) for the public, \$2.50 for Museum Members for a series of any five nights.

Because seating is limited, subscriptions will be taken in order of receipt and season tickets will be given preference and will be reserved. (Season tickets for the series of ten.)

program

- Sept. 27 **Precursors to the Avant-garde Film.** Includes some very early Skladanowsky primitives (1896), a sequence from THE GOLEM, and Robert Wiene's THE CABINET OF DR. CALIGARI.
- Oct. 4 **The French Avant-garde.** Includes BALLET MECANIQUE by Fernand Leger, ENTR'ACTE by Rene Clair, SMILING MADAME BEUDET by Germaine Dulac, and MENILMONTANTE by Dmitri Kirsanov.
- Oct. 11 **Continental Avant-garde.** Includes the famous EMAK BAKIA by Man Ray, UBERFALL by Erno Metzner, and COQUILLE ET CLERGYMAN (THE SEA SHELL AND THE CLERGYMAN) by Germaine Dulac.
- Oct. 18 **Non-objective Form Synchronized with Music.** The complete available works of Oskar Fischinger, and RHYTHM IN LIGHT by Mary Ellen Butte.
- Oct. 25 **The Animated Film as an Art Form.** Includes early work of Viking Eggeling and Walt Disney, together with some unusual contemporary developments, with Hans Richter's RHYTHMUS 21.
- Nov. 1 **Contemporary Experimental Films in America.** Includes Maya Deren's latest film, RITUAL IN TRANS-FIGURED TIME, the complete works of John and James Whitney and others.
- Nov. 8 **Fantasy into Documentary.** Includes Alberto Cavalcanti's RIEN QUE LES HEURES, Walther Ruttmann's BERLIN, and Ralph Steiner's THE CITY.
- Nov. 15 **Experiments in the Fantastic and the Macabre.** Includes Jean Epstein's FALL OF THE HOUSE OF USHER, and Man Ray's MYSTERES DU CHATEAU DU DE.
- Nov. 22 **Poetry in Cinema.** LE SANG D'UN POETE (BLOOD OF A POET) by Jean Cocteau.
- Nov. 29 **The Surrealists.** Includes the most famous of surrealist films: UN CHIEN ANDALOU by Luis Bunuel and Salvador Dali, together with Marcel Duchamp's ANAEMIC CINEMA, and Hans Richter's latest film (tentative).

NOTE: (Program subject to change without notice.)

SIDNEY PETERSON'S "POTTED PSALM"

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TO: MRS. NOBLE HAMILTON
San Francisco Museum of Art
Civic Center, San Francisco

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Please send me series tickets at \$6.00 each (series) including tax (\$5.00 for Museum Members) for the series of 10 nights of ART IN CINEMA film series, September 27 through November 29, 1946 at 8:00 P.M. Friday evenings.

OR . . .

Please send me series tickets at \$3.00 each, including tax (\$2.50 to Museum Members) for any 5 nights. (This is a limited sale).

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SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA.....SERIES ONE

Sponsored by: The San Francisco Museum of Art, The California School of Fine Arts, and Circle Magazine.

SEPT. 27, 1946.....PRECURSORS OF THE AVANTGARDE FILM

SKLADANOWSKY PRIMITIVES	Max Skladanowsky
DON JAUN'S WEDDING	Oskar Messter
MISUNDERSTOOD	Director unknown
THE GOLEM(One sequence)	Paul Wegener
THE CABINET OF DR. CALIGARI	Robert Wiene

Program Notes

The AVANTGARDE or advance guard movement, as applied to the film, came into existence and flourished in Europe between 1920 and 1930. The movement was an almost inevitable result of the flux and shifting of post World-War I artistic values. The cinema, as a new medium of artistic expression, was seized upon by artists, writers, and aesthetic theorists, whose experimentation removed it completely from the realm of the commercial film.

The world depression on one hand and the introduction of the sound film on the other hand, brought the movement to an untimely end as a public manifestation, and as a vigorous, consistent school of personal experimentation. Since then Avantgarde work, having no regular channels of distribution, and suffering from the financial competition of commercial films, has been spasmodic and isolated. Yet it has remained the only form of cinema that allows the individual artist to make a completely individual statement in this most potent of new art forms.

But in the early part of the century, before the groundwork was laid for the big commercial production of films, all cinema had an experimental character. The precursors shown tonight are examples of the development of cinematic technique and expression up to the 1920s, the only technical tradition upon which the Avantgarde could base their work.

(The following notes are reprinted from program notes of The Museum of Modern Art Film Library, where these films were obtained)

SKLADANOWSKY PRIMITIVES(German 1896-) Acquired through the courtesy of the Reichsfilmkammer. There were animated pictures of various kinds long before the invention of cinematography. The pioneer Skladanowsky shows some of them here, as well as examples of the very early films which he and his brothers made. The subtitles cannot be translated without losing their period flavor.

DON JUAN'S WEDDING(Germany 1909) Produced by Messter-Film. Directed by Oskar Messter with Joseph Giampietro as Don Juan. Acquired through the courtesy of the Reichsfilmkammer. Messter seems to have been the first man to exhibit films in Germany. Though he began by importing Louis Lumiere's pictures, he soon began to produce for himself and turned out a considerable proportion of Germany's pre-war films.

MISUNDERSTOOD(Germany c1912) Producer and director unknown, probably Messter. Acquired through the courtesy of the Reichsfilmkammer. A favorite with moviegoers from her debut in 1909, Henny Porten, who appears here as Anna, grew up with films and remains to this day the most popular actress in Germany.

THE GOLEM(Germany 1920) Produced by Ufa. Directed by Paul Wegener. Scenario by Paul Wegener after an old legend. Photography by Karl Freund. Architecture by Hans Poelzig. Cast: Albert Steinrueck as Rabbi Loew; Ernst Deutsch as his assistant; Paul Wegener as the Golem. Acquired through the courtesy of Ufa. Wegener made an earlier version of this subject in 1914. This portion of his second and internationally famous GOLEM is included here to represent Wegener's important contribution to German Film development.

The sequence is complete in itself, and shows how the clay image of the Golem was brought to life by the old Rabbi. This legendary figure of the middle ages is afterwards instrumental in delivering the Jews from the oppression of their overlord.

THE CABINET OF DR. CALIGARI, (German 1919), produced by Decla-Bioscop, directed by Robert Wiene, scenario by Carl Mayer and Hans Janowitz, design by Herman Warm, Walter Reimann and Walter Roehrig, photography by Willy Hameister. Cast: Werner Krauss as Dr. Caligari, Conrad Veidt as Cesare, Friedrich Feher as Francis, Lil Dagover as Jane, Hans Heinz von Twardowski as Alan, Rudolph Lettinger as Dr. Olsen, Rudolph Klein-Rogge as a criminal. Acquired through the courtesy of Ufa.

This is one of the few films that has remained constantly in circulation. It has never been popular, it was not seen outside Germany for some time after it was made and then often obscurely in small cinemas, but it is one of the three most famous of all films - the other two being the BIRTH OF A NATION and POTESKIN. While it has directly contributed little or nothing to the development of cinematic art, it has played an important part in film history.

The influence of this film has been, almost entirely, outside the studios. When it was brought to America in 1921 by Samuel Goldwyn, when it was finally seen in Paris and in London, it acted as a powerful stimulus to critics,.....Actually when it first emerged, it reflected a whole trend in the modern movement in the arts but especially in the theatre, as developed in Germany. Unknown though this movement was to the general public, CALIGARI was recognized as having something to do with art, and so it had; though at this distance it is possible to question whether it had, basically, much to do with the art of the cinema. Yet, no matter what its merits or demerits, this film attracted new and intelligent audiences to the cinema and conferred prestige on it. It encouraged repertory cinema movements in the larger cities. It encouraged experiments in film-making, though often of a quite different type.

Above all, it suggested that the film had as yet no more than scratched the surface of its potentialities. Though it stands outside the historical succession of cinematography, CALIGARI is unquestionably an arresting piece of work, remarkably consistent, and one which gives sharp visual pleasure.

The story, perhaps intentionally, is neither clear nor logical. A young man is telling a companion of strange and unhappy events that have befallen him - his friend murdered and his fiancée driven insane with fright by a somnambulist under mesmeric control of an evil mountebank. After we see him force his way into the local asylum only to find the mountebank there, not as an inmate, but as the head alienist, it becomes clear that the narrator is himself insane and his story a mere hallucination; and the distorted landscapes and dwellings are therefore seen as appropriate to express the unreality of his vision.

Iris Barry

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Musical accompaniment for this program selected by Paul Velguth.

The next program in this series will be the FRENCH AVANTGARDE.

BALLET MECHANIQUE
SMILING MADAME BUEDET
MENILMONTANT
ENTR'ACTE

Fernand Leger
Germaine Dulac
Dmitri Kirsanov
Rene Clair

ART IN CINEMA....SERIES ONE

Sponsored by The San Francisco Museum of Art, The California School of Fine Arts, and Circle Magazine.

OCT 4, 1946.....THE FRENCH AVANTGARDE

THE SMILING MADAME BEUDET(One sequence) Germaine Dulac
BALLET MECHANIQUE.....Fernand Leger
ENTR'ACTE.....Rene Clair
MENILMONTANT.....Dmitri Kirsanov

Program Notes

These examples of the early French Avantgarde pointed in every direction except that taken by the commercial film or "turnip" as they were dubbed by the avantgardists. While some concentrated on telling a story in visual images - removing the film still further from techniques of the stage or the novel - others dispensed with the story entirely and created compositions of pure form and movement.

THE SMILING MADAME BEUDET(1922) Directed by Germaine Dulac. Photography by A. Morrin. Acquired through the courtesy of Germaine Dulac and the Cinemathique Francaise. (From The Museum of Modern Art Film Library) This film is more interesting as a precursor of Madame Dulac's later work (The Seashell and The Clergyman, etc.) than as a good example of the Avantgarde. It is included here because of the use of the camera to present, in this case, the psychological factors involved in a domestic conflict. The slowness of the pace and the bad print which excessively diffuses the light warrants us showing only a short portion here.

BALLET MECHANIQUE(1924) Produced and Directed by Fernand Leger. Photography by Dudley Murphy. Acquired through the courtesy of Mr. Leger (From The Museum of Modern Art Film Library) "The War had thrust me, as a soldier, into the heart of a mechanical atmosphere. Here I discovered the beauty of the fragment. I sensed a new reality in the detail of a machine, in the common object. I tried to find the plastic value of these fragments of our modern life. I rediscovered them on the screen in the close-ups of objects which impressed and influenced me. However I felt that one could make their impression much stronger. In 1923 I decided to "frame" the beauty of this undiscovered world in the film. In this medium I worked as I had done before in painting. To create the rhythm of common objects in space and time, to present them in their plastic beauty, this seemed to me worthwhile. This was the origin of my "Ballet Mechanique." (Quoted by Mr. Leger in Hans Richter's History of The Avantgarde)

ENTR'ACTE(1924) Directed by Rene Clair from a scenario by Francis Picabia. With Man Ray, Marcel Duchamp, Erik Satie, Jean Borlin. Commissioned by the Ballet Suedois de rolf Mare. (From The Museum of Modern Art Film Library) Rene Clair ranks with Griffith, Chaplin and Eisenstein, as one of the few men of authentic genius produced by the cinema. He began as a member of the Avantgarde movement and this, his second Avantgarde film, is pure cinema. In it, the mockery of the Dadaists is fused with Clair's keen wit and unerring filmic instinct to create a droll mood that could exist nowhere but on a strip of moving celluloid.

MENILMONTANT(1925) Produced and directed by Dmitri Kirsanov. Photography by Leonce Crouan and Dmitri Kirsanov. Acquired through the courtesy of Dmitri Kirsanov. (From The Museum of Modern Art Film Library) Made at a minimum of expense and with poor equipment by a young Russian emigre who had previously been a violinist in a movie theatre in Paris, this is unquestionably one of the most remarkable of amateur films. Kirsanov's direction generally, his use of poetic imagery, his free cutting and, above all, the performance of Nadia Sibirskaia in the main role, entitle the picture to all and more of the praise it has elicited from European critics. (Iris Barry)

Musical accompaniment for this program selected by Paul Velguth.

The next program in this series will be the CONTINENTAL AVANTGARDE:

EMAK BAKIA by Man Ray, L'ETOILE DE MER by Man Ray, UBERFALL by Erno Metzner, and THE SEASHELL AND THE CLERGYMAN by Germaine Dulac

SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA....SERIES ONE

Sponsored by The San Francisco Museum of Art, Circle Magazine, and The California School of Fine Arts.

OCTOBER 11, 1946....CONTINENTAL AVANTGARDE*

EMAK BAKIA.....Man Ray
L'ETOILE DE MER.....Man Ray
COQUILLE ET CLERGYMAN.....Germaine Dulac

Program Notes

Our inclination to expect every film to tell a story stems from our deep-rooted Hollywood heritage. Actually, a film need not tell a story any more so, for example, than does music. If we cannot discern a logical sequence of literary ideas, we should not blame the film. Perhaps none was intended. The fact remains that thousands of movies containing more or less logical ideas have passed beneath the bridge, yet these simple experiments still remain fresh and stimulating. Although there is much in them that might seem trite to our modern eyes, there is also much in them that seems new, -- which is another way of defining "Avantgarde".

EMAK BAKIA (French 1926) Produced, directed, and photographed by Man Ray (Loaned through the courtesy of Man Ray). "A series of fragments, a cinempoem with a certain optical sequence make up a whole that still remains a fragment. Just as one can much better appreciate the abstract beauty in a fragment of a classic work than in its entirety, so this film tries to indicate the essentials in contemporary cinematography. It is not an 'abstract' film or a story-teller; its reasons for being are its inventions of light-forms and movements, while the more objective parts interrupt the monotony of abstract inventions or serve as punctuation. Anyone who can sit through an hour's projection of a film in which sixty per cent of the action passes in and out of doorways and in inaudible conversations, is asked to give twenty minutes of attention to a more or less logical sequence of ideas without any pretention of revolutionizing the film industry. To those who could still question 'the reason for this extravagance' one can simply reply by translating the title EMAK BAKIA, an old Basque expression which means 'don't bother me'." (Man Ray, in Close-Up, August 1927)

L'ETOILE DE MER (Star of the Sea) (French 1928) Produced, directed and photographed by Man Ray from a poem of the same name by Robert Desnos. With Andre de la Riviere. (Loaned through the courtesy of Man Ray). Here the peculiar beauty of a modern poem is translated into visual rhymes and visual rhythms by the use of experimental photographic techniques. The fluid, atmospheric quality is a result of shooting through a pane of obscuring glass, but when an image presents a compositional interest it is shot normally. The oscillation from hazy transfigurations to sharp, clearly-understood objectivity conveys perfectly the atmosphere of the poem which was its inspiration.

COQUILLE ET CLERGYMAN (The Seashell and The Clergyman) (French 1928) Directed by Germaine Dulac from a scenario by Antonin Artaud. Photographed by Paul Guichard (Loaned by The Museum of Modern Art Film Library) By the use of fantasy and symbolism, Madame Dulac takes us into the mind of a clergyman whose religious vows deny his normal impulses. His conscious and subconscious thoughts move across the screen with the grace of choreography. Authority, dressed first in a bemedaled uniform and then as a parson, appears and reappears to frustrate the clergyman's desires and to lawfully enjoy for himself that which the clergyman cannot have. Here, conscious symbolism is chosen to evoke definite reactions, to lead the spectator through the clergyman's frustration, resentment, and escape into a dream-fantasy where Authority presides over his marriage to the woman, only to find in the pieces of the shattered crystal, the menacing face of Authority, once again. (For a complete study of the visual symbols in this film, see Oswald Blakeston's Freud On The Films in Close-Up, November, 1929)

- Frank Stauffacher

Musical accompaniment for this program selected by Paul Velguth and Sydney Rawson.

The next program in this series will be NON-OBJECTIVE FORM SYNCHRONIZED WITH MUSIC.

*UBERFALL, originally scheduled here, has been transferred to a later date due to the length of this evening's program.

SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA....SERIES ONE

Sponsored by The San Francisco Museum of Art, Circle Magazine, and The California School of Fine Arts.

FOURTH PROGRAM, OCT. 18, 1946.....NON-OBJECTIVE FORM SYNCHRONIZED WITH MUSIC

THREE STUDIES IN BLACK AND WHITE(1929-30).....Oskar Fischinger
(The first study will be shown without sound)

UBERFALL.....Erno Metzner

ALLEGRETO (1936)-----)

CIRCLES (1933)-----).....Oskar Fischinger

COMPOSITION IN BLUE (1933)---

RHYTHM IN LIGHT.....Mary Ellen Bute

MESHERS OF THE AFTERNOON.....Maya Deren

A STUDY IN CHOREOGRAPHY FOR CAMERA.....Maya Deren

AT LAND.....Maya Deren

Program Notes

THE WORK OF OSKAR FISCHINGER(Loaned through the courtesy of Mr. Fischinger) These studies in motion and sound are complete in themselves and need little discussion here. As far back as 1914 the painter, Leopold Survage, dreamed of extending the boundaries of non-objective painting to the film, but not until 1921, with Viking Eggeling's DIAGONAL SYMPHONY and Hans Richter's RHYTHMUS 21 (To be shown next week) was this dream realized. Thereafter the Avantgarde developed various theoretical approaches to the abstract film. Some, like Fernand Leger, believed it valid to photograph only real objects in their natural movements and derive the abstract statement from them by selection and editing (BALLET MECHANIQUE). Others - the "absolutists" - worked only with the mechanical animation of drawings.

The development of the sound track added a new dimension to these experiments. There had been earlier attempts at synchronization. George Antheil had written the BALLET MECHANIQUE music (scored for eight pianos, etc.) but the actual physical problems of synchronization with the film left much to be desired. Not until the sound track was it possible to control sound and image simultaneously. After this it was a logical step from the silent orchestration of abstract visual relationships to the synchronization of them with the already abstract element - music.

Oskar Fischinger came to this country from Germany in 1937. He worked with Disney on FANTASIA - more specifically, the Bach Tocatta and Fugue section which was ultimately edited out because it was deemed "too abstract." He continues to work with problems of abstract motion and sound -- one of the few pioneers in this undeveloped territory to continue a steady exploration over a number of years.

RHYTHM IN LIGHT(American 1936)Created by Mary Ellen Bute (From Brandon Films) Another conception, less rigidly synchronized, in which the moving play of light upon objects is used, rather than animated drawings. Here sound is not visualized point for point. The forms complement rather than correspond.

UBERFALL(Attack)(German 1929) Directed by Erno Metzner. Written by Erno Metzner and Grace Chiang. Photographed by Hans Casparius. When this socio-psychological study was first released in Germany, it was banned by the censors on the grounds of brutality and inducement to crime. The director, Erno Metzner, replied to the censors: "UBERFALL is a short film, and corresponds to the short story form in literature...It represents an event, merely as a fact, and dry as a report. The contents consist of the hero's increasing state of fear...All the scenes aim merely at inducing the feeling of fear, the consequence of which is the psychologically irreproachable dream of fear that has been thought out as the film's culmination."

MESHERS OF THE AFTERNOON (American 1943) A film concerned with the inner realities of an individual and the way in which the subconscious will develop an apparently casual occurrence into a critical emotional experience.(Maya Deren)

A STUDY IN CHOREOGRAPHY FOR CAMERA (American 1945) By Maya Deren and Tally Beatty. Together, the dancer and space perform a dance which cannot exist but on film.

AT LAND (American 1944) By Maya Deren, with technical assistance by Hella Hamon and Alexander Hammid. A film in the nature of an inverted Odyssey, where the universe assumes the initiative of movement and confronts the individual with a continuous fluidity towards which, as a constant identity, he seeks to relate himself(Maya Deren)

F.S.

Musical accompaniment for UBERFALL selected by Paul Velguth and Sydney Rawson.

The next program in this series will be THE ANIMATED FILM AS AN ART FORM.

SAN FRANCISCO MUSEUM OF ART
ART IN CINEMA....SERIES ONE

Sponsored by the San Francisco Museum of Art, Circle Magazine, and The California School of Fine Arts.

FIFTH PROGRAM, OCT. 25, 1946....THE ANIMATED FILM AS AN ART FORM

PRIMITIVE ANIMATED PAINTINGS.....	Unknown
DRAME CHEZ LES FANTOCHES.....	Emile Cohl
GERTIE THE DINOSAUR.....	Winsor McCay
NEWMAN'S LAUGH-O-GRAMS.....	Walt Disney
SKELETON DANCE.....	Walt Disney
STEAMBOAT WILLIE.....	Walt Disney
CARMEN.....	Lotte Reiniger
<i>inter.</i> CHANTS POPULAIRES.....	Norman McLaren, Alexeieff
RHYTHMUS 21.....	Hans Richter
STUDIES.....	Oskar Fischinger
GLEN FALLS SEQUENCE.....	Douglass Crockwell

PROGRAM NOTES

A short survey of the animated film, this program attempts to examine the artistic invention and plasticity that has been this form of cinema's dominant characteristic - even when, as in the work of Walt Disney - it has been primarily concerned with the subject of entertainment rather than with experiment in the art of the film.

DRAME CHEZ LES FANTOCHES (French 1907) By Emile Cohl. The second of the French pioneer's cartoons.

GERTIE THE DINOSAUR (American 1909) By Winsor McCay. Animated cartoons had previously made their appearance on the screen in 1907, with Emile Cohl's work. It is Winsor McCay, however, who must be regarded as the true father of Felix The Cat and all the cinema's other delightfully anthropomorphic creatures.

NEWMAN'S LAUGH-O-GRAMS (American 1920) Walt Disney's first film drawing rather than animated cartoon.

SKELETON DANCE (American) 1929) By Walt Disney. Disney has since rarely approached the freshness, playfulness, and plasticity of this, his first Silly Symphony.

STEAMBOAT WILLIE (American 1928) By Walt Disney. Disney evolved what the Disney studio refers to as the "mouse form" in the spring of 1928, after many experiments during the course of which the mouse was tried out with various kinds of clothes, ears, and expressions. This was the second Mickey Mouse cartoon, and the first one with sound.

CARMEN (German 1933) An animated silhouette film by the famous artist, Lotte Reiniger.

CHANTS POPULAIRES (French Canadian contemporary) A selection of unusual animated cartoons produced for the Canadian Film Board by Norman McLaren and Alexander Alexeieff.

RHYTHMUS 21 (German 1921) By Hans Richter. This was the first "pure" or abstract film to be created. Richter and his colleague, Eggeling, had previously experimented with the graphic development of form in a time sequence by the use of scroll drawings. (One of Richter's scroll drawings hangs on the left wall of the Art In Cinema gallery show.) The difficulty of animating these complex designs on film resulted in Richter taking the simple form the screen gave him - the square and the rectangle - upon which to base his first abstract film. Theo van Doesburg sponsored the film's premier in Paris, introducing Richter as a Dane because of post-World War I feeling against the Germans.

STUDIES (German 1929-30) By Oskar Fischinger. In answer to repeated requests, we are including here several of Fischinger's Black and White Studies shown last week. Unfortunately, the sound track on COLORATURA and STUDY #6 is in such poor shape we shall run these two without sound. However, they lose none of their quality of sheer movement, so successful in imparting a keen visual sensation.

GLEN FALLS SEQUENCE (American contemporary) By Douglass Crockwell. Mr. Crockwell writes: "About eight years ago I set up an animation easel with the camera mounted overhead and the work area arranged much as a draughtman's desk, except that the working area consisted of several movable layers of glass slightly separated. The basic idea was to paint continuing pictures on these various layers with plastic paint, adding at times and removing at times, and to a certain extent these early attempts were successful. This basic process was changed from time to time with varying results and I have still made no attempt yet to stabilize the method. Somewhat as a consequence of this has been the fragmentary character of the work produced." (Acquired through the courtesy of Mr. Crockwell)

- Frank Stauffacher

Musical accompaniment to this program selected by Paul Velguth and Sydney Rawson. The next program in this series will be CONTEMPORARY EXPERIMENTAL FILMS IN AMERICA and will include the premiere screening of the San Francisco produced psychological study THE POTTED PSALM by Sydney Peterson and James Broughton, the complete audio-visual studies of John and James Whitney, and Maya Deren's latest experiment in space-time: RITUAL IN TRANSFIGURED TIME.

ART IN CINEMA.....SERIES ONE

Sponsored by The San Francisco Museum of Art, Circle Magazine, and The California School of Fine Arts.

NOVEMBER 1, 1946.....CONTEMPORARY EXPERIMENTAL FILMS IN AMERICA

RITUAL IN TRANSFIGURED TIME.....	Maya Deren
A STUDY IN CHOREOGRAPHY FOR CAMERA.....	Maya Deren
GLEN FALLS SEQUENCE.....	Douglass Crockwell
FIVE FILM EXERCISES.....	John and James Whitney
THE POTTED PSALM.....	{Sydney Peterson James Broughton

Program Notes

The four films tonight (with the exception of A STUDY IN CHOREOGRAPHY) represent four widely separate approaches to the art of the film. GLEN FALLS SEQUENCE and the Whitney's FIVE FILM EXERCISES are both non-objective, but in the former, Crockwell is concerned primarily with intuitive expression through the play and hazard of his medium. The fluid imagery is left for each one of us to interpret in our own way. He would be the last to explain the "meaning" in the work. In this sense GLEN FALLS SEQUENCE may be loosely termed "surrealist" - but only in method. But in the Whitney films, the simultaneous creation of sound and image - a revolutionary new conception - is based upon a carefully preconsidered plan of forms very similar to those in musical composition. The technique, derived through experiments with a new creative instrument, is yet, by their own admission, in a preliminary stage.

Of the two films using realistic imagery, THE POTTED PSALM is, in part, analogous to GLEN FALLS SEQUENCE in attitude and approach. Although symbolism may often seem consciously chosen, the question of rational meaning is unimportant. Here also, the imagery stems from an intuitive, subconscious process. In the Deren film, again there is the careful working out of a preconceived theoretical study of space-time. The human figures are treated as abstract forms; their movements - accelerated or retarded by the camera, constitute an effort to create a filmic world with its own space, time, and reality.

RITUAL IN TRANSFIGURED TIME (1945-46) Conceived and directed by Maya Deren. Photography by Hella Heyman. Choreographic collaboration: Frank Westbrook. Principal performers: Rita Christiana and Frank Westbrook. A Ritual is an action that seeks the realization of its purpose through the exercise of form...the form is the meaning. Being a film ritual (the metamorphosis of the widow into the bride) it is achieved not in spatial terms alone, but in terms of a time created by the camera. Time here is not an emptiness to be measured by spatial activity which may fill it - time not only creates many of the actions and events but constitutes a special integrity of the form as a whole.

This film has erroneously come to be known as the "Anais Nin" film. Anais Nin does appear in the film, - she is the third woman in the doorway - but other than playing this small part, she has had no other hand in its conception or creation.
(Acquired through the courtesy of Maya Deren)

A STUDY IN CHOREOGRAPHY FOR CAMERA (1945) By Maya Deren and Tally Beatty. (This film repeated tonight by popular request) Together, the dancer and space perform a dance which cannot exist but on film. (Acquired through the courtesy of Maya Deren)

GLLEN FALLS SEQUENCE (1938-46) By Douglass Crockwell. (This film repeated tonight by popular request) Mr. Crockwell writes: "About eight years ago I set up an animation easel with the camera mounted overhead and the work area arranged much as a draughtsman's desk, except that the working area consisted of several movable layers of glass slightly separated. The basic idea was to paint continuing pictures on these various layers with plastic paint, adding at times and removing at times, and to a certain extent these early attempts were successful. This basic process was changed from time to time with varying results and I have still made no attempt yet to stabilize the method. Somewhat as a consequence of this has been the fragmentary character of the work produced. " (Acquired through the courtesy of Mr. Crockwell)

FIVE FILM EXERCISES (1943-44) By John and James Whitney. These revolutionary film studies are the result of a film technique - still imperfect - whereby sound and image may be created simultaneously. The Whitneys do not yet consider these results as works of art. Thus they have called them "exercises". Their effort is twofold: To create an instrument that might make accessible to the individual creator a more imposing element of the cinema medium, and the conviction that "the bi-sensory experience of auditory and visual form unified within a common time structure is intensified by the equal purity of both plastic and auditory elements."

Briefly, the sound is produced synthetically by photographing a controlled graph activated by a series of pendulums upon a sound track. The sound comes into being only as sound when projected through a sound projector. The visual forms are created by manipulation of paper cut-outs and re-shot on color film through an optical printer which affords unlimited flexibility. Photographs of this equipment hang on the left wall, center panel, of the Art in Cinema gallery show.

FIVE FILM EXERCISES (Continued)

FILM #1 (1943) Begins with a three beat announcement drawn out in time which thereafter serves as a figure to divide the four sections. Each return of this figure is more condensed, and finally used in reverse to conclude the film.

FILMS #2 & #3 (1944) Two short fragments resulting from experiments in controlling the mechanical development of the instrument.

FILM #4 (1944) The entire film is divided into four consecutive chosen approaches - the fourth section devoted to a reiteration and extension of the original material.

Section One: Movement used primarily to achieve spatial depth. An attempt is made to delay sound in a proportional relationship to the depth of its corresponding image in the screen space - a near image is heard sooner than one in the distance. Upon this basis the screen space is assigned a tonal interval. Concludes with a frontal assault of all imagery used.

Section Two: Consists of four short subjects in natural sequence treated to an alternate development of contraction and expansion of their rhythms.

Section Three: A fifteen second visual sequence which constitutes the leading idea is begun every five seconds after the fashion of the canon form in music. This section is built upon the establishing of complex tonal masses which oppose complex image masses, progressively shortened in duration.

Section Four: Begins with a statement in sound and image which at its conclusion is inverted and retrogresses to its beginning.

FILM #5 (1944) Opens with a short canonical statement of a theme upon which the entire film is constructed. The canon is repeated in contrasting variations by means of color. A second section poses the same image in deep film space. The image unfolds itself repeatedly, leaving the receding image to continue on smaller and smaller. (The foregoing notes condensed from complete discussions of these films supplied by John and James Whitney. Acquired through the courtesy of John and James Whitney.)

THE POTTED PSALM (1946) Written, produced and directed by Sydney Peterson and James Broughton. Photography by Sydney Peterson. Music by Francean Campbell. Shot in San Francisco during the summer of 1946, this film undertakes a visual penetration of the chaotic inner complexities of our post World War society, heretofore the preoccupation of serious modern writers. The film medium is potentially a more natural one than literature in dealing with the sub-verbal realms of the subconscious since it is more analogous to the dream world and its imagery. But the contents of the dream world are divorced from rationality and possess a necessary ambiguity. Thus the only possible approach to a film of this sort - indeed, in a sense, to any work of art - is to accept the ambiguity without interjection of the question: why? Since we all possess an infinite universe of ambiguity within us, these images are meant to play upon that world, and not our rational senses.

Mr. Peterson writes regarding this imagery: "From a field of dry grass, to the city, to the gravestone marked 'mother', and made more specific by the accident ('objective hazard') of a crawling caterpillar, to the form of a spiral, thence to a tattered palm and a bust of a male on a tomb, the camera, after a series of movements parodic of the sign of the cross, fastens on the profile of a young man looking into a store window. All these scenes are susceptible of a dozen different interpretations based upon visual connections. The connections may or may not be rational. In an intentionally realistic work the question of rationality is not a consideration. What is being stated has its roots in myth and strives through the chaos of commonplace data toward the kind of inconstant allegory which is the only substitute for myth in a world too lacking in such symbolic formulations."

The surface springboard from which this exploration is launched is a familiar enough condition to psychology - the Oedipus complex - which in this case reverses itself. Here, rather clinical in approach, we see it through the eyes of no one party concerned. It is the fact, and from here rises, or perhaps descends, the plunge into the ambiguity of the subconscious.

The music for this film, written by the Canadian composer, Francean Campbell, now living in San Francisco, is scored for clarinet, violin, piano, ocarina, xylophone, bells and percussion. The music is not meant to be an expression of the film's contents, but to be the composer's personal comment upon them.

- Frank Stauffacher

The next program in this series will be FANTASY INTO DOCUMENTARY

RIEN QUE LES HEURES by Alberto Cavalcanti

BERLIN: THE SYMPHONY OF A GREAT CITY by Walther Ruttmann

THE CITY by Ralph Steiner and Willard van Dyke

SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA....SERIES ONE

SEVENTH PROGRAM, NOVEMBER 8, 1946.....FANTASY INTO DOCUMENTARY

RIEN QUE LES HEURES.....Alberto Cavalcanti

BERLIN: THE SYMPHONY OF A GREAT CITY....Walther Ruttmann

THE CITY.....Ralph Steiner & Willard Van Dyke

Program Notes

The documentary film, being primarily concerned with the dramatization of fact, cannot be termed experimental in the sense meant here, although in the development of documentary, the experimental attitude has most certainly been the dominant approach. The best documentary films have been intensely and completely cinematic; in the process of seeking the underlying motives of factual problems and presenting them in motion pictures, all the avantgarde attitudes of free and easy experimentations found a place.

The documentary film came into its own around 1930-31. Before that, films of fact consisted either of newsreels or the sentimental, remote, idyllic treatment of factual material -- Nanook of the North, Moana, etc. Filmmakers were unable to see the realms of creative possibilities in the ordinary facets of life around them. RIEN QUE LES HEURES was the first film to attempt a utilization of this material. The three films tonight represent three different approaches to three different cities -- Paris, Berlin, and a large American city - presumably New York.

RIEN QUE LES HEURES (French 1926) Directed by Alberto Cavalcanti. Photography by Jimmy Rogers. Design by M. Mirovitch. Produced by Nero Films. (Loaned by the Museum of Modern Art Film Library) This film was shot in four weeks at a cost of 25,000 francs. Although it may seem clumsy and passe to make such obvious comparisons between the patent leather shoes of the rich and the cats crawling in the garbage cans, still it must be remembered that this was the first attempt at an unbiased cross-section of 24 hours in the life of a city. It broke fresh ground, and in it were sown the seeds of all succeeding city-documentaries.

BERLIN: THE SYMPHONY OF A GREAT CITY (German 1927) Directed by Walther Ruttmann from a scenario by Ruttmann and Karl Mayer. Photography by Karl Freund, Kuntze and Schaffer. Produced by Fox-Europa, Berlin. Original musical score by Edmund Meisel, but not available with this print. (Loaned by the Museum of Modern Art Film Library) Much publicity was given Billy Wilder in his THE LOST WEEKEND for the lengths he went to in securing certain natural scenes of New York by secreting his camera in packing boxes, etc. But in this film all the scenes were shot in this manner. Ruttmann and Freund went so far as, in the barroom scenes, to secrete the camera in an adjacent room and shoot through a hole in the wall. Of course, this in itself has nothing to do with the artistic merit of the picture, but BERLIN was a more complete attempt than RIEN QUE LES HEURES to weld the surface aspects of a city into a symphonic form. You will notice that in both of these films it was the creative possibilities of the material that motivated each director - and not the social implications which motivated the following film.

THE CITY (American 1939) Directed and photographed by Ralph Steiner and Willard Van Dyke. Production supervised by Oscar Serlin. Scenario by Henwar Rodakiewicz. Original outline by Pare Lorentz. Commentary written by Lewis Mumford. Musical score by Aaron Copland. Produced by Civic Films, Inc., through the aid of the Carnegie Corporation. (Loaned by the Museum of Modern Art Film Library) This famous documentary film, designed especially for the 1939 New York World's Fair, was made under the auspices of the American Institute of Planners as propaganda for the improvement of housing in America. Employing all the avantgarde techniques of cutting, editing, pacing, and conception, it has come to be regarded as a perfect document of our American civilization. Rarely has visual imagery, commentary, and music been combined to form such an emotionally powerful statement of fact. Unfortunately, the original version has been cut considerably, perhaps in an effort to shorten the film, and the magnificent wholeness of the composition has thereby been destroyed. (Jack Hillmer)

- Frank Stauffacher

Musical accompaniment for RIEN QUE LES HEURES and BERLIN selected by Paul Velguth and Sydney Rawson.

The next program in this series will be EXPERIMENTS IN THE FANTASTIC AND THE MACABRE, and will include Jean Epstein's LA CHUTE DE LA MAISON USHER.

Sponsored by the San Francisco Museum of Art, Circle Magazine, and the California School of Fine Arts.

NINTH PROGRAM, NOVEMBER 22, 1946.....POETRY IN CINEMA

JAMMING THE BLUES.....Gjon Mili
GHOSTS BEFORE BREAKFAST.....Hans Richter
LOT IN SODOM.....Watson and Webber
LE SANG D'UN POETE.....Jean Cocteau

Program Notes

JAMMING THE BLUES (American 1944) Directed by Gjon Mili. Photography by Robert Burks. With Jo Jones, Illinois Jacquet, Sidney Catlett, Lester Young, Red Callender, Harry Edison and Marie Bryant. (Loaned through the courtesy of Al Schmitken of Warner Bros.) A short, directed for Warner Bros. by the famous still photographer Gjon Mili, who is best remembered for his stroboscopic action photographs appearing frequently in Life Magazine. The presentation, as short subjects, of "name" bands is one of the more unhappy manifestations of the commercial film. Here, however, - in what amounts to an experimental opus - the background gingerbread and the stilted conception is replaced with a fresh approach and with clean, finely lighted photography against sheer black or white ground. The cutting, too, from one large, unflattering close-up to another, is rather remarkable. Although all of this is plainly the result of applying still-picture techniques to the cinema (and in this sense, perhaps capable of receiving criticism) it nevertheless ends up by being - in its own way - a brilliant experiment in light, dark, and composition.

GHOSTS BEFORE BREAKFAST (German 1927-28) Designed and directed by Hans Richter. Photography by Reimar Kuntze. Original music written by Paul Hindemith, but not available with this print. With Darius Milhaud, Jean Oser, Walter Gronostay, Werner Graeff, Paul Hindemith, and Hans Richter as actors. (Loaned through the courtesy of Hans Richter). An experimental film for the International Music Festival, Baden-Baden, 1928. A humorous grotesque in which objects (hats, ties, coffee cups, etc.) rebel against their daily routine. "Objects are also people" and "follow their own laws....the rhythm of the clock" (H.R.) At the stroke of noon they gladly return to their functional state. (From Herman Weinberg's AN INDEX TO THE CREATIVE WORK OF HANS RICHTER published by the British Film Institute)

LOT IN SODOM (American 1933) Written, produced, directed and photographed by Dr. John S. Watson and Melville Webber. Music by Louis Siegel. With Frederick Haa k, Hildegard Watson, and Louis Whitbeck Jr. (Obtained from Martin Lewis, New York) A lyrical, symbolic interpretation of the story from Genesis. "With an accumulative intensity of feeling it reduces the Biblical story to its essentially imaginative symbols. The director is the poet, and these smoking plains, fluctuating shapes, tongues of fire, melted together in unusual rhythms, constitute his personal vision of the destruction of Sodom." (William Troy in NATION 138:82-4 Jan.17,1934)

The debauched people of Sodom indulge in frenzied orgies. Their voluptuous faces and sensual bodies fuse into a Bacchanal revelry. Only Lot with the elders prays for his sinful people. On returning from the temple he is visited by an angel, but the angry young Sodomites resent the stranger. Lot tries to appease them, and offers his daughter as a sacrifice. To make the young men purge their evil souls Lot evokes the symbol of purity - the majestic and inspiring beauty of human child-birth. The Sodomites ignore Lot's warning and he flees with his wife and daughter as fire from Heaven rains on the debauched city. Lot's wife makes the fatal mistake of looking back - and she is turned to stone.

LE SANG D'UN POETE (The Blood of a Poet) (French 1930) Written, produced and directed by Jean Cocteau. Photography by Georges Perinal. Music by Georges Auric. With Enrique Rivero, Lee Miller, Odette Talazac. Narrated by Jean Cocteau. (Obtained from Martin Lewis, New York)

One of the few authentic classics of the cinema, this film by the poet Jean Cocteau arrives at no merely partial degree of realization as do so many of the even very great epic works of the film. It attempts much, and accomplishes completely what it attempts. But what does it attempt? Cocteau contends that symbolism should evoke individual reactions rather than a general meaning. Just as this film consists entirely of the poet's own spiritual symbols and his own conflict with society, so any interpretation of the work must be largely personal. Yet clearly there exists a very rational, if a very complex, framework. The film is an allegory. An allegory is a plot in which the characters may be defined systematically in terms of some exact science, ethics, politics, etc., and where their actions may be translated or reduced to relations between these definitions. Cocteau, in the film's preface, tells us that all poetry is a coat of arms whose symbols can be understood only after the shedding of blood, and that he is dedicating the allegories of LE SANG D'UN POETE to Pisanello, Uccello, Piero della Francesca - the painters of arms, blazons and enigmas. Furthermore, the total action is timeless without duration (as shown by the film's prologue of a tower beginning to crumble and the epilogue of the tower completing the fall. This plainly says that the

temporal expansion of the film's action takes place between the instant of the two shots of the falling tower. In addition, the timelessness is emphasized by the mixture of periods and costumes. With every device Cocteau states that the contents of the film do not exist as events, or things, but exist timelessly and simultaneously in the poet's experience.

"The allegory of LE SANG D'UN POETE might be described...as the pilgrimage of a poet. The linear story tells of a progress from being a Naive Poet, through various intermediate roles, to being a depersonalized poet." The first section of the film: The Wounded Hand or The Poet's Scars "tells of the progress from Naive Poetry to archaeology. The young man sketching furiously at the easel is of course the poet. For on his left shoulder he has a scar which is marked with a star, the sign of Jean Cocteau....He is a Naive Poet because he is making a series of simple likenesses or improvisations. His naivete becomes sophisticated when he discovers that poetry is magical. The crayon sketch, ostensibly a lifeless copy of something real, contains a living mouth, i.e., poetry may, in some mysterious fashion, transcend its own limitations as an outward symbol and present a reality equal to that of which it is a copy...In his first naive surprise and horror at the magic of poetry, he tries to persuade himself, by exercising a negative power of self-criticism, that such is not the case, i.e., he tries to erase the drawing with the hand which he had used in making it...It is only when the painter tries to wash his hands, i.e., to remove the outward sign of his vocation, that he recognizes that, while the magical effect may reside in the poem, the magical power is in the poet himself. His transfer of the mouth to the pre-existent statue could be interpreted as a symbol that he no longer tries to deny universally that poetry has daemonic and magical properties, but seeks to impute them to the art of the past, of which he becomes an interpreter or archaeologist himself."

And therefore the poet in the second section: Do Walls Have Ears "find himself alone with the statue in a windowless, doorless room whose only aperture is a mirror. The mirror, let us say, signifies contemporary art." (In contradistinction to unrealistic art of the past symbolized by the armless statue). "The poet imagines that by plunging into contemporary art he can escape into a world which is non-magical and non-daemonic; and abandoning his profession of archaeology and criticism, he plunges into the role of aesthete and dilettante...The four scenes through the key-holes signify four properties of dramatic poetry. Returning to the room, casting off his role of aesthete, the hero becomes an iconoclast and seeks to negate the value of the classical past as the prime symbol of a daemonic and evil power. In denying this daemonic power he finds that he has transformed himself into something as lifeless as a conventional statue in a public square.

In The Battle of the Snowballs, the poet recalls, in a purely realistic episode, his childhood, and the incident that caused his original wound - the death of the heart and of the child within himself, from the blow of the snowball sped by the bully. In The Profanation of The Host the hero has thrown off his former false ego and attempts to make love to a woman - before the eyes of the fashionable world which does not understand what is happening. But since the child is laying there slain, his own heart dead, love can only be a game, and as he can win only with the ace of hearts, he attempts to pluck the dead heart out of his childhood past. But the guardian from another element prevents him from thinking that what once existed is still usable. Cut off from the sources of life represented by the boy and the woman, the hero commits symbolic suicide as a man. The woman changes into a muse, and the poet realizes that the only possible fructifying relationship is between himself and his muse - the poet and art. The poet has finally attained his salvation, but a salvation of artifice, neither natural nor divine, but constructed after a laborious and heart-destroying discipline.

The foregoing analysis of LE SANG D'UN POETE has been suggested by and quoted, in part, from a detailed study of the film by Charles Glenn Wallis, which appeared in THE KENYON REVIEW, Winter, 1944. In this interpretation, the reviewer has made a profound attempt to dispel the unintelligibility that seems to exist in the film at first glance. At any rate, as Mr. Wallis says, "The burden of the charge of unintelligibility is always upon the accuser; and its simple refutation is any systematic explanation of meaning and intention."

- Frank Stauffacher

SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA.....SERIES ONE

Sponsored by The San Francisco Museum of Art, Circle Magazine, and The California School of Fine Arts .

TENTH PROGRAM, NOVEMBER 29, 1946.....THE SURREALISTS

ANAEMIC CINEMA.....Marcel Duchamp
UN CHIEN ANDALOU.....Bunuel-Dali

Intermission

THE COUNT.....Charlie Chaplin
THE POTTED PSALM.....Peterson-Broughton

Program Notes

ANAEMIC CINEMA (French 1925) Designed and produced by Marcel Duchamp with the assistance of Man Ray and Marc Allegret. (From the Museum of Modern Art Film Library) For many years Duchamp experimented with a method of mobile design he called "roto-reliefs". These were a series of plane geometric shapes painted on ordinary phonograph records which, when revolved, produced astounding optical effects and an illusion of third dimension. Duchamp's aim, to eliminate the traditional tools of the artist and substitute for them mechanical tools completely devoid of human personality gave rise to a number of amazing contraptions. One of them consisted of a set of glass blades fixed to a motor-driven axle, a device that nearly killed Man Ray when a badly adjusted blade flew off at high speed. ANAEMIC CINEMA is another variation on his theme of the revolving spiral, here interspersed with revolving dadaist captions. (See Gabrielle Buffet's article in VIEW, Duchamp number - Series V, No. 1.)

UN CHIEN ANDALOU (An Andalusian Dog)(French 1929) Written, produced and directed by Luis Bunuel and Salvador Dali, with Pierre Batcheff as the cyclist. (From the Museum of Modern Art Film Library) In 1928, Luis Bunuel, a young poet of Andre Breton's original surrealist group, and the painter, Dali, collaborated on a film that they would "plunge right into the heart of witty, elegant, and intellectualized Paris with all the weight of an Iberian Dagger". The motivation of surrealism had its being in a violent reaction against the so-called Avantgarde which they felt was pseudo-intellectual and had removed from art the necessary qualities of humanity, comedy, tragedy, etc. As a method of creation, the surrealists rejected any approach of rationality, and drew their inspiration from oneiritic sources.

Regarding CHIEN ANDALOU, Luis Bunuel writes: "Here for the first time, the cinema director takes his place on a purely poetical-moral plane. (Take moral in the sense of what governs dreams or oneiritic compulsions) In the working out of the plot every idea of a rational, aesthetic kind, or any preoccupation with technical matters was rejected as irrelevant. The result is a film deliberately anti-plastic, anti-artistic, considered by traditional canons. The plot is the result of a conscious psychic automatism, and, to that extent, it does not attempt to recount a dream, although it profits by a mechanism analogous to that of dreams....Its aim is to provoke in the spectator instinctive reactions of attraction and repulsion. (Experience has demonstrated that this objective was fully attained.) Its psychic motivation and the systematic use of the poetic image as an arm to overthrow accepted notions corresponds to the characteristics of all authentically surrealist work.

(Continued)

This film has no intention of attracting or pleasing the spectator; indeed, on the contrary, it attacks him, to that degree that he belongs to a society with which surrealism is at war...The title of the film is not arbitrary...It possesses a close subconscious relation with the theme. Among hundreds of others this title was chosen because it was the most adequate. In..constructing the continuity of the film..it should be noted that when an image or idea appeared, the collaborators discarded it immediately if it was derived from their remembrance, or from their cultural pattern or if, simply, it had a conscious association with earlier ideas. They accepted only those representations as valid which, though they moved them profoundly, had no possible explanation. The motivation of the image was meant to be purely irrational. Nothing in the film, symbolizes anything. The only method of investigation of the symbols would be, perhaps, psychoanalysis." (From Luis Bunuel's NOTES ON THE REALIZATION OF UN CHIEN ANDALOU written for The San Francisco Museum of Art, and to appear in its entirety in the ART IN CINEMA publication. Translated from the Spanish by Dr. Grace L. McCann Morley)

The musical accompaniment for this showing of CHIEN ANDALOU has been suggested by George Antheil. It was remembered that when the film was first shown in Paris in 1929, it was accompanied by certain selections from Wagner. Mr. Antheil informs us that he was asked soon after its premiere, to write an original score, but that he was unable to do so at the time. However, he now intends to compose a score for CHIEN ANDALOU, and he will present it in person at the spring showing of this film, in Art in Cinema Series Two, at which time he will also play his music for BALLET MECHANIQUE.

The complete scenario for this film appears in Julian Levy's SURREALISM (The Black Sun Press New York) Page 66.

See also: Salvador Dali, THE SECRET LIFE OF SALVADOR DALI 205-206, 212-213
Cyril Connolly, THE UNQUIET GRAVE, pp. 123-125
George Antheil, BAD BOY OF MUSIC, page 199
Henry Miller, THE COSMOLOGICAL EYE, his essay on Luis Bunuel, The Golden Age, page 47.

THE COUNT (American 1916) Produced and directed by Charlie Chaplin (from Bell & Howell) It is unnecessary to discuss the creative work of Chaplin here. His contribution to the art of the cinema has since become classic. The French, in particular, regarded him, as well as W. C. Fields, in our own time, as a perfect manifestation of mad creation and artistry. This, one of his early feature length films, amply demonstrates this. Viewed from the standpoint of the juxtaposition of incongruous images THE COUNT almost approaches surrealism in appearance.

THE POTTED PSALM (American 1946) This is a final revision of the first San Francisco produced experimental film. Due to the alterations, the score by Francean Campbell previously played with the film has been omitted - since there was not time for similar revisions on it.

This film draws its poetic images not from rationality but from the dream world, and through it attempts to play upon the subconscious, and not the conscious intellect.

- Frank Stauffacher

The San Francisco Museum of Art and The Art in Cinema Society
announce the publication of

art in cinema



A catalogue concerning the avantgarde and experimental film, ART IN CINEMA presents the motion-picture as a truly independent art form. Now printing, the work will be published early this Spring. The catalogue was originally conceived as a compilation of program notes for the Series One showing of experimental films at the San Francisco Museum of Art in the fall of 1946 (Series One, and the Society were jointly sponsored by the Museum, The California School of Fine Arts, and Circle Magazine). However, both the interest shown by the audience comprising the Art in Cinema Society and the lack of a single publication devoted exclusively to this manifestation of the cinema, demonstrated the need for amplifying the notes with background material difficult for the layman to obtain. The result has been a catalogue unique in that it constitutes the only publication in English dealing exclusively with the cinema as an independent art form.

The museum hopes that the catalogue will provide a basis for organizing similar series in other cities. Other museums, universities, art schools, film societies and other interested groups will find the information in the catalogue about the sources for the films, the program notes, and the bibliography valuable aids in organizing a non-commercial, non-profit Art In Cinema Series.

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MAN RAY: Sentiments regarding the Art of The Film

ERICH POMMER: The Beginning of Dr. Caligari

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MAYA DEREN: A discussion of the camera as a creative medium

JOHN AND JAMES WHITNEY: Audio-visual music

ELIE FAURE: Excerpts from *The Art of Cineplastics*

GEORGE LEITE: The Creative Arts and The Collective Film

together with complete PROGRAM NOTES and references (including sources) on all films shown on Series One, with additional notes on certain other films not shown on this series, and a bibliography. Profusely illustrated with drawings and photographs. Edited and annotated by Frank Stauffacher, with design and typography by Bezalel Schatz and The Greenwood Press.

The edition will be limited to 2000 copies. Advance orders are being taken: please use the order blank below. The sales price is \$2.00 to the public, \$1.50 to San Francisco Museum of Art Members, and Art In Cinema Society Members (holders of season tickets—either for the series of five or the series of ten). Please fill out the blank *in full*, and include \$.06 tax for each \$2.00 order and \$.05 tax for each \$1.50 order. (Booksellers and distributors may obtain information by writing the Museum directly.)

Art In Cinema Committee: Dr. Grace McCann Morley, Richard Foster, Frank Stauffacher, George Leite, Douglas MacAgy.

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